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Flint Enameled Ware

In 1849 a new glaze was invented at the United States Pottery, Bennington, Vt., and the ware thus glazed is called "Flint Enameled Ware." It is a fine quality of Rockingham, and has a brilliant glaze with mottlings of black and yellow. In some varieties the coloring instead of being black is brown,



FLINT ENAMELED TOBY JUGS AND BOTTLE. BENNINGTON, VT., 1849.

and in others a pale olive green is used. In the collection of American pottery in this Museum there is a fine series of Bennington pottery, including many beautiful examples of "Flint Enamel." A pair of toby jugs and a large bottle in the shape of a man are among the more interesting pieces.

Flint Enameled Ware was not made later than 1858, and good examples are now scarce.

Bureau of Identification

Among the numerous examples of pottery and porcelain which have been submitted to the Curator recently for identification were three Wedgwood reproductions of the Portland or Barberini vase. These pieces are owned by persons in widely separated sections of the country, who, for some unknown reason, became simultaneously impressed with the belief that they possessed examples of the fifty original copies made by Josiah Wedgwood in the eighteenth century. Investigation proved these to be of more recent date and not examples of the original copies. The highest amount given for one of the original copies was nearly \$2000, a record price paid by Mr. Rathbone, of London, the greatest authority on Wedgwood's productions. It is not probable that there is a genuine example of the fifty original copies in this country, as all which have thus far come to light have proved to be of later date, inferior in workmanship and coloring and of trifling value. Hundreds of thousands of reproductions have been made at the Wedgwood works in England since 1795, the date of Josiah Wedgwood's death. These are of various sizes from one or two inches to upwards of a foot, and of a great variety of colors and tints.

Owners of examples, which are supposed to be of the first fifty, frequently state in support of this supposition that they bear on the stone which appears on one side of the vase among the ruins a figure 1, being ignorant of the fact that the character resembling the letter I or figure 1 occurs on *every* piece of this kind which has come from the Wedgwood works. It is barely possible, however, that some time in the future one or more examples of the original fifty may be found in some out-of-the-way place in this country.

Enamels

The enamels in the Bloomfield Moore collection are particularly interesting and valuable. The collection is rich in Battersea and Bilston enamels on copper, produced in England during the latter half of the eighteenth century. There are in the collection a large number of snuffboxes and patch-boxes, with painted and transfer-printed decorations, and many in forms of birds, animals, fruits, heads, etc.

Some of the Limoges enamels, of the seventeenth, eighteenth and nineteenth centuries, are of particular interest and many of great rarity. There are also one or two fine examples of Champlevé enamels of the sixteenth century, and one case is devoted entirely to Chinese enamels on metal. There are also old German enamels, a large series of small jewelry medallions and an extensive collection of antique watches with enameled faces and cases, which were gathered together by Mrs. Bloomfield Moore in Europe many years ago, before the supply of genuine examples had been exhausted. No more complete or valuable collection of this kind is to be found in the United States.



CASKET OR SHRINE
Champlevé Enamel. Sixteenth Century. French.
Bloomfield Moore Collection.

The accompanying illustration is used by courtesy of the publisher of *Old China*.